



# Cleveland Art

October 2009

The Cleveland Museum of Art Members Magazine

### Welcome Debbie Gribbon as Interim Director

Dear Members,

We have had the extremely good fortune to secure as interim director one of the nation's most respected museum professionals, Deborah Gribbon. Debbie was most recently the director of the J. Paul Getty Museum and vice president of the J. Paul Getty Trust for four years, and a curator and deputy director there for 16 years before that. Under her leadership, the Getty acquired more than 500 works of art, developed an ambitious program of temporary exhibitions, and strove to make the collection more meaningful to a broad public. She redefined the museum's approach to education and oversaw the creation of an advanced multimedia system for providing information about the collection to visitors. Of special interest to us in Cleveland is the fact that she oversaw much of the construction of the Richard Meier-designed Getty Center in Los Angeles, and therefore has deep and recent experience with a major building project.

Prior to her time in Los Angeles, she was a curator at the Isabella Stewart Gardner Museum in Boston for eight years, and, while a graduate student, taught courses in art history. Her doctorate and master's degrees are from Harvard, her undergraduate degree from Wellesley College. When she resigned from the Getty five years ago, that museum's staff gave her an appreciative standing ovation. In short, she will, I have no doubt, be an outstanding interim director.

Debbie's schedule, which has allowed her to be on site here at the museum beginning September 14, has provided a one-week in-person overlap with Timothy Rub—an extremely rare and welcome opportunity for a truly seamless transition. She is immersing herself in the city and looking forward to meeting many of you, our members, over the course of the coming year. We could not be in better hands during this interim period.

The CMA board is also making progress on the search for a permanent director. The museum's Executive Committee, following interviews by several trustees with alternative major search firms, has approved the engagement of Phillips Oppenheim to assist in the search for the next director. Phillips Oppenheim has an outstanding reputation in the field and has focused particularly on searches for museum directors. They led the search, among others, for the new director of the Metropolitan Museum of Art in New York. Our trustee Steve Kestner will be leading the search committee.

In concluding, I simply want to thank you for your continued support during this exciting period at the Cleveland Museum of Art.

Sincerely,

*Alfred M. Rankin, Jr.*

Alfred M. Rankin Jr.,  
President

## What's Happening

### ● Annual Dr. John and Helen

**Collis Lecture** *Visions of Byzantium: Looking at the Recent Royal Academy Exhibition in London and the Cleveland Museum of Art*  
Sunday, September 27, 2:00

Robin Cormack, Professor Emeritus in the History of Art at the University of London and Fellow and Research Associate of the Courtauld Institute of Art, discusses the art of Byzantium and his recent exhibition.

### ● Members Party for Gauguin

Saturday, October 3, 6:30–9:00.  
Refreshments, music, and shopping. Heather Lemonedes, associate curator of drawings, will greet guests at the reception. \$35 member adults; \$55 nonmember adult guests.

### Members Preview Days

Friday, October 2, noon–9:00, and  
Saturday, October 3, 10:00–5:00.  
Visit the innovative gallery within the Gauguin exhibition that offers visitors the chance to connect with their own creativity in two hands-on art activities. Stop by the selected hours Patisserie for French food and wine.

### ● TGIF (Thank Gauguin It's Friday)

Put the work week behind you at the museum these Friday evenings with drinks, food, music, and more in a festive happy-hour atmosphere that Gauguin would have loved. October 23 (fine wines) and 30 (absinthe) and November 6 (champagne), 5:30–9:00.

### Cleveland Art: The Cleveland Museum of Art Members Magazine

(ISSN 1554-2254)

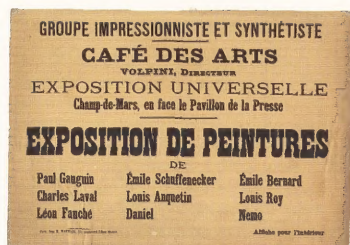
Vol. 49 no. 8, October 2009  
Published monthly except June and August by the Cleveland Museum of Art at Cleveland, Ohio 44106.

POSTMASTER: Send address changes to *Cleveland Art: The Cleveland Museum of Art Members Magazine* at the Cleveland Museum of Art, Cleveland, Ohio 44106. Subscription included in membership fee. Periodicals postage paid at Cleveland, Ohio.

# An Exhibition about an Exhibition

Gauguin proclaimed himself the leader of a new school  
of painting, heralding the art of the future

Paul Gauguin (French, 1848–1903).  
*Breton Girls Dancing, Pont-Aven (La  
Ronde des Petites Bretonnes)*, 1888.  
Oil on canvas; 73 x 92.7 cm. National  
Gallery of Art, Washington, Collec-  
tion of Mr. and Mrs. Paul Mellon  
1983.1.19. Image courtesy of the  
Board of Trustees, National Gallery of  
Art, Washington



Poster for the Exhibition at the *Café des Arts*, 1889. Lithograph; 28 x 39.7 cm. Pennsylvania State University Libraries, Rare Books and Manuscripts Special Collections BRH-13. Image courtesy of Rare Books and Manuscripts, Special Collections Library, Pennsylvania State University Libraries

In the 19th century, international exhibitions, or world's fairs, were large-scale industrial and cultural shows in which many nations participated. The first was held in London at the Crystal Palace in 1851; it was succeeded by increasingly ambitious exhibitions every few years in major European and American cities. The Exposition Universelle of 1889 in Paris was an unparalleled extravaganza, showcasing industry, technology, and the arts. The recently completed Eiffel Tower, then the tallest building in the world, was one of the star attractions. Visitor numbers to the exposition reached an astonishing 28 million.

Artists whose work was deemed unacceptable for inclusion in the official exposition occasionally mounted their own exhibitions near or within the fairgrounds: in 1855 Gustave Courbet built his own pavilion nearby, as did Édouard Manet in 1867. In 1889 the impoverished Paul Gauguin hadn't the means for such

## EXHIBITION

*Paul Gauguin: Paris, 1889*

October 4–January 18

A re-creation, on a small scale, of the Volpini show, the avant-garde exhibition and bold intervention into the academic officialdom of the Exposition Universelle.

Charles Laval (French, 1862–1894). *Going to Market, Brittany (Allant au Marché, Bretagne)*, 1888. Oil on canvas; 37.5 x 46 cm. Indianapolis Museum of Art, Samuel Josefowitz Collection of the School of Pont-Aven through the generosity of Lilly Endowment Inc., the Josefowitz Family, Mr. and Mrs. James M. Cornelius, Mr. and Mrs. Leonard J. Betley, Lori and Dan Efroymsen, and other Friends of the Museum 1998.178. © Indianapolis Museum of Art



lavish expenditure, but he recognized the possibilities in self-promotion and craved the attention of the public and the critics. Seizing an opportunity when a shipment of gilt mirrors meant to decorate a brasserie on the fairgrounds was delayed, Gauguin and his friends persuaded the proprietor, a Monsieur Volpini, to decorate the walls of his Café des Arts with their paintings instead. Thus was born *L'Exposition de Peintures du Groupe Impressionniste et Synthétiste*, an exhibition of about 100 paintings, prints, and drawings by Gauguin and seven of his friends. The avant-garde group called themselves “Impressionnistes et Synthétistes,” suggesting a curious blend of Impressionism and Synthetism. According to Gauguin and his artistic disciple Émile Bernard, the term “Synthetism” (from the French verb *synthétiser*, to synthesize) was based on the idea that art should fuse three features: the outward appearance of forms, the artist’s feeling about his subject, and purely aesthetic concerns of color, line, and form. Thus, with the so-called Volpini show, Gauguin proclaimed himself the leader of a new school of painting and heralded the art of the future.

*Paul Gauguin: Paris, 1889* re-creates, on a small scale, the Volpini show, the avant-garde exhibition and bold intervention into the academic officialdom of the Exposition Universelle. Gauguin and his friends offered an alternative way of painting, abandoning illustration (what Gauguin called a novel in paint) to address subjective experience for the first time; in so doing he mounted what is now recognized as the first exhibition of Symbolist art in Paris. More than 15 paintings that Gauguin and his contemporaries exhibited in Volpini’s café go on view this month at the Cleveland Museum of Art. The paintings range from Émile Schuffenecker’s Impressionist-inspired still lifes and landscapes of Normandy, to Gauguin’s representations of pastoral Brittany, to boldly assertive portraits by Charles Laval and Bernard, to Gauguin’s most recent paintings of Arles, painted alongside Vincent van Gogh.

Louis Anquetin (French, 1861–1932). *Avenue de Clichy*, 1887. Oil on canvas; 69 x 53 cm. Wadsworth Atheneum Museum of Art, Hartford, The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund 1966.7. © Wadsworth Atheneum Museum of Art



The avant-garde exhibition garnered some attention in the press. The critic Albert Aurier wrote in *Le Moderniste*:

I am happy to learn that individual initiative has attempted what eternally incurable bureaucratic idiocy would never have agreed to do. A small group of independent artists have succeeded in breaking down the doors, not of the Palais des Beaux-Arts, but of the Exposition, and of creating a minute amount of competition with the official exhibition. Ah, yes, the installation is a little primitive, very strange, and as people will doubtless say, *bohemian*! . . . But what do you expect? If these fine fellows had had a Palais at their disposal, they would certainly not have hung their canvases on the walls of a café.

A Dutch critic praised what he called “the art of the future”:

After quaffing such draughts of mental delight I began to feel the need for a little physical refreshment. . . . I entered a spacious hall built against the palace, which beckoned me with the enticing notice: Café des Arts. There, Art was celebrated in two fashions. The Muse of Music was fêted by three ladies and four gentlemen who, mounted upon a small platform, executed a selection of pieces taken from dances and operas. The Muse of Painting was commemorated by the most independent of *artistes indépendents*, who had displayed upon the wall a not inconsiderable quantity of their products. Such work is now regarded here as the art of the future; the paintings show people with blue faces, green suns, purple trees, in brief, almost every object that is represented has a different color from the one that mankind has until now been accustomed to see. Furthermore, the extravagant brushwork is bold and forthright. I am curious to know whether such work will in time replace the art of the Millets and the Corots.

No photographs of the exhibition in the Café des Arts have survived. A lithograph by Pierre-Georges Jeannot accompanying an article in the contemporary press reviewing the eclectic and colorful range of music to be heard at the exposition is the only visual record of Volpini’s café. Jeannot’s illustration shows an orchestra of four women violinists performing in a crowded café, the walls of which are stacked with the most modern art of the time. From another review we learn that the café walls were covered with pomegranate red wallpaper. In Cleveland, 120 years after Gauguin’s intervention into a world’s fair, we will emulate the atmosphere of the Café des Arts, reuniting a group of the same paintings that decorated the carmine walls of Volpini’s café to commemorate and re-create the epochal event. We invite you to meet Gauguin, in Paris, 1889. 🏠

*Paul Gauguin: Paris, 1889* was organized by the Cleveland Museum of Art and the Van Gogh Museum. The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities. The exhibition is made possible through major support provided by the Malcolm E. Kenney Special Exhibitions Endowment Fund. The supporting corporate sponsor of the exhibition is KeyBank. Additional support has been provided by the Painting and Drawing Society of the Cleveland Museum of Art. Online media sponsor cleveland.com.

#### COINCIDING EXHIBITION

*France at the Dawn of Photography*  
October 4, 2009–  
January 24, 2010  
A visual record of France—  
portraits, street scenes,  
landscapes—when Gauguin  
was young and just beginning  
as an artist. In the photography  
galleries of the new east wing.



Paul Gauguin (French, 1848–1903).  
*Landscape from Arles (Près d'Arles)*,  
1888. Oil on canvas; 72.5 x 92 cm.  
Nationalmuseum, Stockholm NM  
1735. © The National Museum of  
Fine Arts

#### EXHIBITION CATALOGUE

The 208-page, color-illustrated  
exhibition catalogue is \$35  
paperbound, \$50 cloth.

# Analyzing Art

In the spirit of Magritte and Duchamp, Joseph Kosuth probes Western artistic traditions



photie derives from Gr *phōt-*, o/s of *phōs*, light. The element *photo-* occurs notably in *photograph* (cf the element *-graph*), whence *photographic* and *photography* and, via the *v* *photograph*, the agent *photographer*.

Joseph Kosuth (American, b. 1945).  
*One and Three Photographs [Ety.]*,  
1965. Vintage photograph, photo-  
graph of a photograph, photographic  
enlargement of the definition of the  
word "photograph," original photo-  
certificate; 78.1 x 274.3 cm. Purchase  
from the J. H. Wade Fund 2009.1.1-3

Since Conceptual Art (originally also called Idea Art, Post-Object Art, Dematerialized Art) came to the fore in the 1960s, Joseph Kosuth has spent his career questioning how art acquires meaning. He was just twenty years old when he began his "investigations" into the function of art. Simultaneously thought provoking and poetic, *One and Three Photographs [Ety.]* is from the "One and Three" series, conceived in 1965. Each work in the series has three parts—a functional object (a chair, a clock, a frame), a life-size photograph of that object, and an enlarged reproduction of the definition of the object from a dictionary. Simply by presenting three different "views" of an object, without commentary, Kosuth asks viewers to think about the idea of representation itself.

In 1965 Kosuth had just transferred to the School of Visual Arts in New York after a year studying painting at the Cleveland Institute of Art (he was born in Toledo), but already he was formulating the core notions that distinguish his oeuvre: conceptualizing art as a cultural product and looking at the nature of its specific language. These lines of inquiry were first pursued at the beginning of the 20th century by the Surrealists and Dadaists, especial-

ly René Magritte and Marcel Duchamp. Magritte's philosophical paintings of airtight landscapes and Duchamp's innovative sculptures made with altered ready-made objects probed tradition in the art of the West. Often including written commentaries within an image or object, their works sidestepped the subjective, and in Duchamp's case even the handmade, in order to show that artistic creation is based on arbitrary conventions and that a work of art should be considered for its intellectual rigor as well as its aesthetic qualities.

Kosuth followed Duchamp's break from traditional media with an equally radical decision to make language his focal point. He considers each piece an analytical "proposition." *One and Three Photographs [Ety.]* is visually and materially low-tech, with its three components hung flush to the wall with thick L-shaped hooks. The object here is a photograph by California photographer Carleton Watkins, who worked at the turn of the 20th century. Within the "One and Three" series, *One and Three Photographs [Ety.]* is unusual because it features an artistic medium—photography—as well as a complex definition that includes the etymology of the word. The adjective "photic," in the triptych's dictionary panel, comes from the Greek root *phot* or "light," and means "penetrated by or receiving light." A photograph is exactly that, an image formed by the action of light on paper that has been chemically prepared to react to light. By extension, "photic" refers to "seeing" and thus to "art." In a more didactic way than his other works, *One and Three Photographs [Ety.]* illustrates the concept that every work of art contributes to defining what art is, and that from looking at a work of art we can learn about the creative process in general.

Photography became a key feature of much contemporary art in the early 1960s and continues to be important in what is being created today. The central panel of *One and Three Photographs [Ety.]* is a photograph made by another artist; the side panels employ photography purely as a means of reproduction. The work was included in the influential exhibition *Image World: Art and Media Culture* (1989) at the Whitney Museum of American Art in New York, which introduced the so-called Pictures Generation artists, a group that includes the now well-known Cindy Sherman and Jenny Holzer, among others. Interpreting images from advertising, television, and the movie industry, these artists asserted that our understanding of art is influenced by our everyday exposure to a mass-media world.

*One and Three Photographs [Ety.]* currently hangs next to *Wall Drawing #4* (1969) by Sol LeWitt in the contemporary gallery. A welcome addition to the collection, this recent acquisition not only refers back to Robert Rauschenberg and Andy Warhol, who embraced photographic reproduction, but also begins a focus on works from the 1980s by American artists such as Sherrie Levine and Barbara Kruger. ■■■

# The Unity of Opposites

## Shaolin martial arts meld ancient practices for defense and self-cultivation

### Shaolin Warriors of China

Wednesday, November 4, 7:30  
Ohio Theatre, PlayhouseSquare

In a fully choreographed theatrical production, the world-renowned Shaolin Warriors bring the remarkable skill, stunning movement, and spectacular imagery of martial arts to Cleveland. \$39, CMA members \$38.

The Chinese monk warriors of the Shaolin Monastery perform feats of physical dexterity that seem possible only in animated films. Yet this unbelievable skill is but one element of an ancient martial arts tradition that emphasizes cultivation of the mind as well as the body.

Three forces played fundamental roles in the development of Shaolin martial arts: Buddhism, Daoism, and warfare. The combination of the Buddhist doctrine of nonviolence with combat may seem contradictory. How can a spiritual practice that condemns violence in any form be the basis for martial arts? Perhaps this question is not essential to our understanding of Shaolin martial arts, for other major religions have experienced a similar disconnect. Islam, the religion of peace, conquered half of the world; Christianity, the religion of love, sent the crusaders to wage military campaigns. Rather, the question should be: How did the interplay of fighting, Buddhist thought, and other Chinese cultural practices crystallize into a remarkable martial arts tradition?

The first Shaolin Monastery abbot, Batuo, was an Indian *dhyāna* (Chinese: *chan*, Japanese: *zen*) master who traveled to China in AD 464 where he taught Buddhism for some 30 years. The Shaolin Monastery was built in his honor on Mount Song, one of China's sacred mountains, in Henan Province by the order of the Northern Wei dynasty emperor Xiaowendi (Yuan Hong, ruled 467–499). The location of the monastery some 30 miles from the imperial seat in Luoyang enabled it to benefit further from imperial patronage. Literary records indicate that royal and noble families were so devoted to the monastery that



they became rivals in its support. Presumably, as its wealth and properties grew rapidly, protection became necessary. Thus the tradition of martial arts training at the Shaolin Monastery may well have simply derived from the basic need to safeguard temple properties. In addition, the monastery's strategic location—about 1,500 meters high, atop a sacred mountain overlooking the roads to the capital Luoyang—must have played a crucial role in its earliest involvement in military affairs. Stele records at the monastery indicate its close relationship with the Tang dynasty (618–907) imperial court as well as its development as both a religious and a military institution during the Ming dynasty (1368–1644).

The practice of fighting at Shaolin aroused criticism in monastic circles, but the monks' adoption of Vajrapāni, the holder of the *vajra* (thunderbolt), as their patron saint seems to justify their application of martial arts to both combat and spiritual practice. Even in defense of Buddhism, the ferocious-looking Vajrapāni does not act in anger. Instead, symbolizing an enlightened mind, the deity acts compassionately, for the benefit of all sentient beings, to preserve that which must be preserved: the light of the dharma. This fusion of mutually exclusive opposing forces—fighting and enlightenment—is a dramatic example of the Chinese love of dualism. Shaolin monks who revere Vajrapāni for corporal strength and fighting ability point out that they also seek a balanced and pure state of mind.

Shaolin monks have drawn on diverse sources for the transformation of martial arts techniques into a conscious system of spiritual development. Among these sources are Buddhist meditation and *mudras* (hand gestures), indigenous traditions including Daoist gymnastics and a breathing technique known as *daoyin* (literally “guiding and stretching,” a practice in existence in China as early as the first century AD), medical treatises on acupuncture, and cosmological interpretations of the *Book of Changes* (*Yijing*). Each of these elements has been used to chart a practitioner's psycho-physical growth leading to liberation and enlightenment.

Today, Shaolin martial arts continue to develop, despite a significant interruption during the Cultural Revolution. The current abbot, Yongzin (b. 1965), describes the Shaolin sequence of fighting postures as creating patterns only to destroy them, thereby liberating the practitioner from preconceived notions.

Part of popular Western culture since the 1970s, Shaolin martial arts (commonly known as *kung fu*) have been featured in the films of Bruce Lee and Jet Li, David Carradine's TV shows, video games, and even *The Simpsons*. You know something has firmly entered the popular psyche when Bart gets into action! In what seems to be another application of opposites, Abbot Yongzin embraces modern-day pop culture, knowing that keeping the world aware of Shaolin martial arts will prevent this 1,500-year-old tradition from slipping into obscurity as have many other ancient ways of life. Through the unity of opposites, forces meet and depart, and concepts are created and destroyed, resulting in an art form intended for the cultivation of both body and mind. This is the real gift of Shaolin monks to the world. ☸



## Gauguin Programs

### Gauguin Exhibition Tours

Thursdays, October 15–January 7, 1:30 (holiday weeks excepted); Sundays, October 19–January 10, 2:30

### The Wolf in the Sheepfold: Gauguin at the Universal Exposition of 1889

Sunday, October 4, 2:30. Belinda Thomson. Hear about Gauguin's outspoken response to the 1889 world's fair in Paris and his organization of an avant-garde, "off-Broadway" exhibition in a fairgrounds café.

### Immersion in the Waves—Gauguin and the Bather

Wednesday, October 7, 6:30. Heather Lemonedes. Discover Gauguin's versatility and lively imagination by tracing his bather theme, to which he returned repeatedly in his paintings, drawings, prints, ceramics, and wood carvings from 1887 through the end of his life.

### When the Eiffel Tower Was New

Wednesday, November 4, 6:30. Miriam Levin. Learn about the cultural context for Gauguin's work in Paris during the centenary celebration of the French Revolution that gave rise to the Eiffel Tower.

### Technical Aspects of the Volpini Suite

Wednesday, November 18, 6:30. Moyna Stanton. Never heard of zincography? You are not alone. Discover the technical challenges and unique artistic effects Gauguin achieved in his important suite of zinc-plate lithographs.

### Gauguin's Brittany: True or False?

Sunday, January 10, 2:30. Caroline Boyle-Turner. Founder of the Pont-Aven School of Contemporary Art, Boyle-Turner has lived in Brittany for many years. Find out about Gauguin's relationship to this rural French region and examine his depictions of Breton peasant life.

### Family and Community Day

Sunday, October 25, 1:00–4:00

Join us in the classrooms and Art Exploration Gallery inside *Gauguin: Paris, 1889* for an afternoon of free art activities, workshops, and demonstrations.



### PERFORMANCES

Gauguin made several journeys into the "primitive" islands, first to the Caribbean and then the Pacific Islands. His purpose was "to escape European civilization and everything that is artificial and conventional." Two concerts explore the theme of the artist as itinerant from different angles.

### Puerto Plata: Music of the Dominican Republic

October 6, 7:30 (see page 12)

### Evan Ziporyn & Gamelan Galak Tika

January 8, 7:30

### FILMS

Three different film versions of the life of Paul Gauguin will show in the Morley Lecture Hall during the week between Christmas and New Year's Day. Admission to each film is \$8, CMA members, seniors 65 & over, and students \$6.

### Gauguin the Savage

December 26 and 29, 1:30

### The Wolf at the Door

December 27 and 30, 1:30

### The Moon and Sixpence

December 31, 1:30

## Highlights Tours

Tuesday, Friday, Saturday, and Sunday at 1:30 plus Saturdays at 2:30. Thursdays, October 1 and 8 at 1:30.

Tours of the renovated 1916 building and the new east wing. See [www.clevelandart.org](http://www.clevelandart.org) for title and docent name. Meet in the east wing, level 1 near the portholes.

## Curator's Choice: The East Wing

Wednesdays, October 7–November 18, 10:30–12:00

CMA curators introduce their collections, discussing issues of interpretation and installation. Lectures followed by gallery discussions in the new east wing. \$110, CMA members \$80; single lecture \$20, CMA members \$15.

### Do You Have Time? Experiencing Contemporary Art in the East Wing

October 7. Paola Morsiani, Curator of Contemporary Art

### Rarely Seen Treasures Emerge in the Decorative Arts Galleries

October 14. Stephen Harrison, Curator of Decorative Art and Design

### "I, Too, Am America": African American Modernism

October 21. Mark Cole, Associate Curator of American Painting and Sculpture

### France at the Dawn of Photography

October 28. Tom Hinson, Curator of Photography

### Collecting in the Future Tense: New Acquisitions and Acquisitions to Come

November 4. Paola Morsiani

### The Great Debate: Realism vs. Abstraction in Modern American Art

November 11. Mark Cole

### Pure Psychic Automatism: Dada and Surrealist Art

November 18. William Robinson, Curator of Modern European Art

## Art in Focus Talks

Wednesdays, October 7–28, 1:30

Gallery talks feature a single object or theme in the new east wing or the 1916 building. In order: *Contemporary Sculpture*, Kate Hoffmeyer; *"Seats Please": 18th-Century Furniture*, Barbara Kathman; *Cleveland Artists in the CMA*, Karen Levinsky; *Albert Besnard's "Mme. Lerolle, Portrait of a Lady,"* Pat Ashton. Meet in the east wing, level 1 near the portholes.

## Food in Art

### Feast, Famine, and Fashion

3 Fridays, November 6–20, 10:30–12:00

Seema Rao, Director of Creative Content, Lifelong Learning Center, offers a cross-cultural look at how food is depicted by artists, from ancient Egyptian to contemporary. \$55, CMA members \$40; single lectures \$20, CMA members \$15.

## Jonathan Lopez

Wednesday, November 11, 7:00–9:00

Art historian and journalist Jonathan Lopez speaks about his book *The Man Who Made Vermeers: Unvarnishing the Legend of Master Forger Hans van Meegeren*, with a question and answer session and book signing after the lecture. Sponsored by the Painting and Drawing Society of the Cleveland Museum of Art, a nonprofit adjunct organization dedicated to supporting the museum's painting and drawing collections. \$15, students \$10.

## For Teachers

### Third Annual Circle-wide Free Teachers Open House

Wednesday, October 7, 3:00–7:00

Learn about upcoming education programs, exhibitions, workshops, lectures, curator conversations, student tours, professional development for teachers, and much more. Refreshments served. Free.

### School Tours and Studios

Schedule docent-guided school tours and artist-led studio classes now. Tour topics can be found on our website and are scheduled on a first-come, first-served basis. Direct questions to [abarfoot@clevelandart.org](mailto:abarfoot@clevelandart.org) or call 216-707-2459.

## Community Arts Around Town

Throughout University Circle during October, see scarecrows created by Community Arts artists for UCI Fall for the Circle. Catch performers at the Little Italy Street Festival, Sunday, October 4, 1:00–4:00. At Cleveland Metroparks Zoo's *Boo at the Zoo*, 6:00–9:00, see puppet displays on Thursdays the 15th and 22nd and Sundays the 18th and 25th, and watch costumed dancers and puppets perform Friday the 16th and 23rd and Saturday the 17th and 24th. For *Boo* at the Zoo tickets and information, visit [www.clemet zoo.com](http://www.clemet zoo.com).

## Lantern Workshops

Community Arts Artistic Director Robin VanLear and staff lead a series of workshops on batik lanterns November 6–22. Most lanterns take 3 or more sessions. Fridays 6:00–8:30 and Sundays 2:00–4:30 (individuals \$50; families \$150 up to 4 people, \$25 each additional person; one lantern per person, \$25 each additional lantern). Call 216–707–2461 for more information.

## Nia Coffee House

6:00–8:30, every 1st and 3rd Tuesday at the Coventry Village Library, 1925 Coventry Rd., Cleveland Heights, 44118. Live jazz and poetry. This program is intended for adult patrons. 216–707–2461.

## Cafe Bellas Artes

Friday, October 9, Cleveland State University. For details call 216–707–2460.

Friday, December 11, CMA gallery 101, 6:30–8:30

A place where members of the Latino community come together to discuss art, culture, music, poetry, literature, and more.

## Ingalls Library

**Collection in Focus: Gustav Stickley and "The Craftsman"**

Thursday, October 1, 2:00–3:30

Though Gustav Stickley did not start the Arts and Crafts movement, he is considered the major American figure to work in the style. Enjoy a discussion of this leader of the American Arts and Crafts movement and browse the library's unique collections related to his work, including the complete run of his magazine, *The Craftsman*. Limit 20; preregistration required. \$20, CMA members free.

**Research Roadshow**

Wednesday, October 28, 7:00–8:30

This popular ongoing program provides research assistance in identifying an object from your personal collection. Each participant may submit a photograph of one object. To register, contact Matthew Gengler at 216–707–6678 or [mgengler@clevelandart.org](mailto:mgengler@clevelandart.org). \$20, CMA members free. Limit 5.

Except for Research Roadshow, all reservations are through the box office. For specific questions regarding Ingalls Library programs, please call the reference desk at 216–707–2530.

**Cleveland Collectors: Leonard Colton Hanna Jr.**

Tuesday, October 13, 2:00–3:30

Informal discussions of the Cleveland collectors and their magnificent gifts. Limit 20; preregistration required. \$20, CMA members free.

**Ongoing Book Sale**

Every month, a new selection of sale books is located on the shelves opposite the library's recent acquisitions area. Deeper discounts each week.

## Art and Fiction Book Club

This structured look at art history through fiction and narrative non-fiction is a collaboration between the museum's library and education departments, intended for adult patrons. \$45, CMA members \$35. Register through the box office, 216–421–7350.

**Noa Noa, by Paul Gauguin**

3 Wednesdays, October 7–21, 1:30–2:45

**The Man Who Made Vermeers: Unvarnishing the Legend of Master Forger Hans van Meegeren, by Jonathan Lopez**

3 Wednesdays, November 4–18, 1:30–2:45

## Fall Adult Studios

Learn from professional artists in small classes that ensure individual attention. For adults. Materials and model fees are extra.

**All-Day Chinese Brush Painting Workshops**

2 Fridays, October 16 and October 23, 10:00–4:00. Lunch is on your own. Mitzi Lai, instructor. \$120, CMA members \$90; single workshop \$60, CMA members \$45.

October 16: "4 Gentlemen," Part I. Learn to paint two of the "4 Gentlemen" (bamboo and orchid) and the philosophy behind Chinese painting.

October 23: "4 Gentlemen," Part II. Learn to paint two of the "4 Gentlemen" (orchid and chrysanthemum) and the philosophy behind Chinese painting.

**Class Registration: 216–421–7350**

There is a \$10 late fee per order beginning one week before the class starts. Classes with insufficient registration are canceled three days prior to class, with enrollees notified and fully refunded.

## Art Classes for Children and Teens

Space may still be available for the six-week fall session, Saturdays, October 17–November 21. Most classes are 10:00–11:30 or 1:00–2:30. *Art for Parent and Child* (age 3, morning only), *Mini-Masters* (ages 4–5), *Imagine That!* (ages 5–6), *Adventure: ART* (ages 6–8), *Great Gauguin* (ages 8–10), *Into 3D* (ages 10–12), *Teen Drawing Workshop* (ages 13–17, afternoon only), and *Claymation* (age 11–up, morning only).

**CLASS FEES AND REGISTRATION**

Most 6-week classes are \$72, CMA family-level members \$60; Art for Parent and Child is \$85, CMA members \$72. Register in person or call the box office at 216–421–7350.

**OCTOBER PRESCHOOL SESSIONS**

**Colorful Cues (ages 2.5–3.5)**  
4 Fridays, October 16–November 6, 10:00–10:45

**Building Rainbows (ages 3.5–4.5)**  
4 Fridays, October 16–November 6, 11:00–11:45

Fees for one parent and one child: \$60, CMA family-level members \$48. Limit 10 parent/child pairs.



## VIVA! & Gala

"International artists of exceptional quality." —*The Plain Dealer*

The 2009–2010 performing arts season opens this month with the legendary Puerto Plata (aka José Manuel Cobles) performing songs from the golden era of Dominican guitar music. Plata's program is part of programming related to the CMA's Gauguin exhibition, exploring themes of the artist as itinerant.

Save up to 20% off single ticket prices by subscribing today.

For full series details, including directions and parking information, visit [www.clevelandart.org/viva](http://www.clevelandart.org/viva)

### Puerto Plata: Music of the Dominican Republic

Tuesday, October 6, 7:30

Cleveland Museum of Natural History

Cleveland debut!

"This music is an extraordinary listening experience." —*Billboard*

"Afro-Latin roots music at its best: passionate, brisk, and, coming from an all-but-forgotten octogenarian, delightfully unexpected." —NPR's *All Things Considered*

Puerto Plata's sweet, nostalgic voice is laced with the kind of wisdom that's reminiscent of the late Ibrahim Ferrer (*Buena Vista Social Club*). At age 85, the Dominican master is as charismatic and vig-

orous as ever. He plays the guitar and sings the arresting Dominican *sones*, *boleros*, and *merengues* in a voice that has seen its share of romance and trouble. An heir to an unbroken native *son* tradition, Puerto Plata offers a taste of the living music of the great *soneros*, a time when Gauguin presumably first visited the Caribbean Islands. Plata is accompanied on the *requinto* by one of the Dominican Republic's finest virtuosos, Frank Mendez, among others. \$34, CMA members \$33.

Presented in conjunction with the CMA's special exhibition *Paul Gauguin: Paris, 1889*.



Heads up for the Shaolin Warriors next month



Puerto Plata

### CHANGE IN SCHEDULE

#### The Narasirato Pan Pipers

Tuesday, October 6, 7:30

Due to the cancellation of their entire U.S. tour, the Narasirato Pan Pipers will not appear as originally scheduled.

#### Coming next month

The Shaolin Warriors of China dazzle with their remarkable skill, stunning movement, and spectacular imagery (Nov. 4); virtuoso Garth Knox plays the baroque-period instrument the viola d'amore (Nov. 8); and guitarist Juan Carmona and his septet offer an exhilarating evening of superb musicianship and passionate flamenco dance (Nov. 14).

## October Films

Acclaimed new international films include six Cleveland premieres. Admission to each film is \$8, CMA members, seniors 65 & over, and students \$6, or one CMA Film Series voucher. Vouchers in books of 10 can be purchased at the box office for \$60, CMA members \$50.

### FILMMAKER IN PERSON ON 9/30! In Search of Beethoven

Wednesday, September 30, 2:00 and 6:00

Friday, October 2, 6:30

Sunday, October 4, 1:30

Directed by Phil Grabsky, with Emmanuel Ax, Riccardo Chailly, and Sir Roger Norrington. Filmmaker Phil Grabsky follows up his *In Search of Mozart* with another investigation of a classical music icon. Seeking to debunk the myths that have built up around Beethoven, Grabsky interviews a wide array of artists and scholars, and punctuates their perspectives with snatches of the composer's sublime music. Grabsky will appear in person to answer audience questions after both screenings on Wednesday. "Another highly entertaining and informative biography, presenting Beethoven as a working artist rather than a caricatured grumpy genius" —*Time Out London*. Cleveland premiere. (Britain, 2009, color, Beta SP, 138 min.)



*In Search of Beethoven*

### Loren Cass

Wednesday, October 7, 7:00

Directed by Chris Fuller. Hailed by *The New York Times* as "one of the year's great discoveries," this lyrical debut film (written initially when the writer-director-star was only 15) follows three disaffected teens in 1996 St. Petersburg as they engage in random acts of sex, drinking, and violence in the tense wake of racial unrest there. "A starkly radical film debut of uncommon power and artistic principle... Announces a genuinely original filmmaking talent" —*Variety*. Adults only! Cleveland premiere. (USA, 2006, color, Beta SP, 83 min.)

### The Way We Get By

Friday, October 9, 7:00

Sunday, October 11, 1:30

Directed by Aron Gaudet. A major prizewinner at this year's Cleveland International Film Festival and at other festivals, this touching movie profiles a trio of Maine retirees who have found renewed meaning in their lives by greeting and thanking (at all hours of the day) every U.S. soldier returning from the Middle East via the Bangor airport. Note: Director Aron Gaudet and producer Gita Pullapilly will not appear in person, as announced in the museum's film brochure. "Unfailingly modest and profoundly humane" —*The New York Times*. (USA, 2009, color, DVD, 84 min.)



*Afghan Star*

### BACK BY POPULAR DEMAND!

#### Throw Down Your Heart

Wednesday, October 14, 7:00

Directed by Sascha Paladino, with Béla Fleck. In this documentary that won the Audience Award at the SXSW and Vancouver Film Festivals (and was our biggest hit this past spring), American banjo virtuoso Béla Fleck journeys to Africa to explore the little-known African roots of the instrument. (USA, 2008, color, DVD, 97 min.)

#### Afghan Star

Friday, October 16, 7:00

Sunday, October 18, 1:30

Directed by Havana Marking. Winner of the Audience Award for Best Documentary at this year's Sundance Film Festival and one of the most acclaimed movies of 2009, this movie introduces a handful of Afghan citizens—men and women—willing to risk their safety and even their lives as singing contestants on a hugely popular "American Idol"-style TV show in post-Taliban Afghanistan. Cleveland premiere. (USA/Afghanistan, 2009, color, subtitles, Beta SP, 87 min.)

#### Nollywood Babylon

Wednesday, October 21, 7:00

Directed by Ben Addelman and Samir Mallal. This eye-opening documentary surveys the Nigerian film industry—the third largest in the world after the U.S. and India—which turns out a steady stream of D.I.Y., straight-to-DVD melodramas, comedies, and thrillers, many colored by religion and superstition. An Afro-pop score and ample film clips punctuate the interviews. Cleveland premiere. (Canada, 2008, color, subtitles, DVD, 74 min.)

### The Queen and I

Friday, October 23, 7:00

Sunday, October 25, 1:30

Directed by Nahid Persson, with Empress Farah. Two Iranian exiles of widely different means and backgrounds—Farah, the wife of the late Shah of Iran, and filmmaker Nahid Persson, who supported the shah's overthrow but fled her homeland when the theocracy proved equally repressive—meet years after the revolution and become unlikely friends. This fascinating new film offers an up-close-and-personal perspective on Iran's tumultuous recent history. Cleveland premiere. (Sweden, 2008, color, subtitles, Beta SP, 90 min.)

### The Vanished Empire

Friday, October 30, 7:00

Sunday, November 1, 1:30

Directed by Karen Shakhnazarov. In this rare look at 1970s Soviet youth culture, an 18-year-old Moscow student and one of his best friends love the same young woman—when they're not buying contraband rock albums and jeans on the black market. "NYT Critics' Pick...[A] wise, elegiac film" —*The New York Times*. Cleveland premiere. (Russia, 2008, color, 35mm, 105 min.)

## What to Expect

Follow the Art Detour from the north lobby and parking garage to get to the open galleries.

### Café and store in north lobby area

The museum café, with a revised menu of convenient options, is in a new space, just to the left as one enters the north lobby. The store is in a temporary site next to the elevators in the north lobby.

### East wing open

The permanent collection galleries of the east wing (19th-century European art, Impressionism, modernism, and contemporary art, plus photography and prints and drawings) is open now.



### Parking: Use the tunnel

All museum parking is consolidated in the expanded garage, accessible by way of Jephtha Drive at the northeast corner of the museum (down the hill to the right as one faces the striped Breuer building). You can enter the museum from the garage without going outside.

The renovation of Gartner Auditorium necessitates creating a fenced staging area between the north entrance and the top level of the parking garage for about one year, but this should not significantly disrupt visitor access. Gartner is scheduled to reopen in February.

## Textile Art Alliance Event

### Fashion Show

6th Annual Wearable Art Fashion Show & Boutique

Sunday, October 18, 10:30–5:00  
LaMalfa, 5783 Heisley Road,  
Mentor

10:30 Boutique preview shopping

1:00 Fashion show and lunch

3:00–5:00 Boutique open to the public, \$5 at the door

See the newest, freshest fashions and accessories in the area. Meet the artists, own an exclusive piece, or purchase a very special holiday gift, then enjoy lunch and a runway fashion show.

Tickets \$45, includes the Boutique preview, fashion show, lunch, and runway sales. For advance reservations call 216–707–6820.

Questions? Call Chris 440–816–0967 or Katherine 440–543–8138  
taafashionshow@windstream.net  
www.taacleveland.org



## Visit/Contact Info

### Museum Hours

Tuesday, Thursday, Saturday,  
Sunday 10:00–5:00  
Wednesday, Friday  
10:00–9:00  
Closed Monday

### Administrative Telephones

216–421–7340  
1–877–262–4748

### Web Site

www.clevelandart.org

### Box Office

216–421–7350 or  
1–888–CMA–0033  
Fax 216–707–6659  
Nonrefundable service fees apply  
for phone and internet orders.

### Membership

216–707–2268  
membership@clevelandart.org

### Museum Store

216–707–2333

### Special Events

216–707–2141

### Ingalls Library Hours

Tuesday–Friday 10:00–5:00  
Wednesday until 9:00. Reference  
desk: 216–707–2530

### Parking Garage

\$5 for 15 minutes to 2.5 hours;  
\$1 per 30 minutes thereafter to \$10  
max. \$5 after 5:00



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### Questions? Comments?

magazine@clevelandart.org



\$ Admission fee    R Reservation required    T Ticket required

SUN 10-5	MON closed	TUE 10-5	WED 10-9	THU 10-5	FRI 10-9	SAT 10-5
				<b>1</b> <b>Highlights Tour</b> 1:30 <b>Library Program</b> 2:00 <i>Collection in Focus</i> <b>Circles Party</b> 6:00 <i>Gauguin</i> R	<b>2</b> <b>Members Preview Day</b> 12:00-9:00 <i>Gauguin</i> <b>Highlights Tour</b> 1:30 <b>Film</b> 6:30 <i>In Search of Beethoven</i> \$	<b>3</b> <b>Members Preview Day</b> 10:00-5:00 <i>Gauguin</i> <b>Highlights Tours</b> 1:30 and 2:30 <b>Members Party</b> 6:30-9:00 <i>Gauguin</i> R\$
<b>4</b> <b>Community Arts Event</b> 1:00-4:00 <i>Little Italy Street Festival</i> <b>Highlights Tours</b> 1:30 and 2:30 <b>Film</b> 1:30 <i>In Search of Beethoven</i> \$ <b>Lecture</b> 2:30 <i>The Wolf in the Sheepfold: Gauguin at the Universal Exposition of 1889</i> , Belinda Thomson	<b>5</b> Closed	<b>6</b> <b>Highlights Tour</b> 1:30 <b>Nia Coffee House</b> 6:00-8:30, Coventry Village Library <b>Performance</b> 7:30 Cleveland Museum of Natural History. <i>Puerto Plata</i> \$  Sol LeWitt's <i>Wall Drawing #4</i> during installation. Learn more about contemporary art in Paola Morsiani's talk on Wed/7.	<b>7</b> <b>Curator's Choice Lecture</b> 10:30 <i>Contemporary Art</i> , Paola Morsiani \$ <b>Art in Focus</b> 1:30 <i>Contemporary Sculpture</i> , Kate Hoffmeyer <b>Art &amp; Fiction Book Club Begins</b> 1:30 <i>Noa Noa</i> by Paul Gauguin \$ <b>Free Circle-Wide Educators Open House</b> 3:00-7:00 <b>Lecture</b> 6:30 <i>Immersion in the Waves—Gauguin and the Bather</i> , Heather Lemonedes <b>Film</b> 7:00 <i>Loren Cass</i> \$	<b>8</b> <b>Members Trip</b> Falling-water <b>Highlights Tour</b> 1:30	<b>9</b> <b>Highlights Tour</b> 1:30 <b>Fine Print Fair</b> 6:00-9:00, Corporate College <i>Benefit Preview</i> <b>Cafe Bellas Artes</b> 6:30 <b>Film</b> 7:00 <i>The Way We Get By</i> \$	<b>10</b> <b>Fine Print Fair</b> 10:00-5:00, Corporate College <b>Highlights Tours</b> 1:30 and 2:30
<b>11</b> <b>Fine Print Fair</b> 11:00-4:00, Corporate College <b>Highlights Tours</b> 1:30 <b>Film</b> 1:30 <i>The Way We Get By</i> \$ <b>Exhibition Tour</b> 2:30	<b>12</b> Closed	<b>13</b> <b>Highlights Tour</b> 1:30 <b>Library Program</b> 2:00 <i>Cleveland Collectors</i>	<b>14</b> <b>Curator's Choice Lecture</b> 10:30 <i>Decorative Arts</i> , Stephen Harrison \$ <b>Art in Focus</b> 1:30 <i>18th-Century French Furniture</i> , Barbara Kathman <b>Film</b> 7:00 <i>Throw Down Your Heart</i> \$	<b>15</b> <b>Members Trip</b> Falling-water <b>Exhibition Tour</b> 1:30 <b>Community Arts Event</b> 6:00-9:00, Cleveland Metroparks Zoo <i>Puppet display</i>	<b>16</b> <b>Adult Studio Begins</b> 10:00-4:00 <i>All-Day Chinese Brush Painting</i> \$ <b>Preschool Art Classes Begin</b> 10:00 and 11:00 R\$ <b>Highlights Tour</b> 1:30 <b>Community Arts Event</b> 6:00-9:00, Zoo <i>Dancers and puppets perform</i> <b>Film</b> 7:00 <i>Afghan Star</i> \$	<b>17</b> <b>Museum Art Classes Begin</b> \$R <b>Highlights Tours</b> 1:30 and 2:30 <b>Community Arts Event</b> 6:00-9:00, Zoo <i>Dancers and puppets perform</i>
<b>18</b> <b>TAA Fashion Show</b> 10:30-5:00, LaMalfa \$ <b>Highlights Tour</b> 1:30 <b>Film</b> 1:30 <i>Afghan Star</i> \$ <b>Exhibition Tour</b> 2:30 <b>Community Arts Event</b> 6:00-9:00, Zoo <i>Puppet display</i>	<b>19</b> Closed	<b>20</b> <b>Highlights Tour</b> 1:30 <b>Nia Coffee House</b> 6:00-8:30, Coventry Village Library	<b>21</b> <b>Curator's Choice Lecture</b> 10:30 <i>African American Art</i> , Mark Cole \$ <b>Art in Focus</b> 1:30 <i>Cleveland Artists</i> , Karen Levisky <b>Film</b> 7:00 <i>Nollywood Babylon</i> \$	<b>22</b> <b>Exhibition Tour</b> 1:30 <b>Community Arts Event</b> 6:00-9:00, Zoo <i>Puppet display</i>	<b>23</b> <b>Highlights Tour</b> 1:30 <b>TGIF</b> 5:30 <i>Vinology</i> <b>Community Arts Event</b> 6:00-9:00, Zoo <i>Dancers and puppets perform</i> <b>Film</b> 7:00 <i>The Queen and I</i> \$	<b>24</b> <b>Highlights Tours</b> 1:30 and 2:30 <b>Community Arts Event</b> 6:00-9:00, Zoo <i>Dancers and puppets perform</i>
<b>25</b> <b>Family Community Day</b> 1:00-4:00 <i>Gauguin</i> <b>Highlights Tour</b> 1:30 <b>Film</b> 1:30 <i>The Queen and I</i> \$ <b>Exhibition Tour</b> 2:30 <b>Community Arts Event</b> 6:00-9:00, Zoo <i>Puppet display</i>	<b>26</b> Closed	<b>27</b> <b>Highlights Tour</b> 1:30	<b>28</b> <b>Curator's Choice Lecture</b> 10:30 <i>Photography</i> , Tom Hinson \$ <b>Art in Focus</b> 1:30 <i>Albert Besnards' "Mme. Lerolle,"</i> Pat Ashton <b>Library Program</b> 7:00 <i>Research Roadshow</i>	<b>29</b> <b>Exhibition Tour</b> 1:30	<b>30</b> <b>Highlights Tour</b> 1:30 <b>TGIF</b> 5:30 <i>The Green Pour</i> <b>Film</b> 7:00 <i>The Vanished Empire</i> \$	<b>31</b> <b>Highlights Tours</b> 1:30 and 2:30

The Vanished Empire





# THE CLEVELAND MUSEUM OF ART

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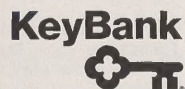
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## Special Exhibitions

**Paul Gauguin: Paris, 1889**  
October 4–January 18

This landmark exhibition gathers about 100 paintings, works on paper, woodcarvings, and ceramics by Paul Gauguin and his contemporaries to explore how the artist created his signature style during the year 1889. Co-organized by the Cleveland Museum of Art and the Van Gogh Museum, Amsterdam, *Paul Gauguin: Paris, 1889* recreates on a smaller scale the radical independent exhibition that Gauguin organized with his artistic disciples on the grounds of the 1889 Exposition Universelle in Paris, and closely examines Gauguin's famed portfolio of eleven zincographs known as the *Volpini Suite*.

Organized by the Cleveland Museum of Art and the Van Gogh Museum. The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities. The exhibition is made possible through major support provided by the Malcolm E. Kenney Special Exhibitions Endowment Fund. The supporting corporate sponsor of the exhibition is KeyBank. Additional support has been provided by the Painting and Drawing Society of the Cleveland Museum of Art. Online media sponsor cleveland.com.



**COVER:** Paul Gauguin (French, 1848–1903). *In the Waves (Dans les Vagues)* (detail), 1889. Oil on canvas; 92 x 72 cm. The Cleveland Museum of Art, Gift of Mr. and Mrs. William Powell Jones 1978.63. © The Cleveland Museum of Art



## Collection Exhibitions

**France at the Dawn of Photography**  
October 4–January 24

A visual record of France—portraits, street scenes, landscapes—when Gauguin was young and just beginning as an artist. In the photography galleries of the new east wing.

**Toshiko Takaezu**

Through May 16. Large-scale ceramics.

**Cleveland Art**

Through May 16. Works by major figures of the regional art scene beginning around 1900, all from

the museum collection.

## Touring Exhibitions

**Art and Power in the Central African Savanna**

Through October 11. Fine Arts Museums of San Francisco, de Young Museum

**Icons of American Photography: A Century of Photographs from the Cleveland Museum of Art**

October 3–January 3. Frick Art & Historical Center, Pittsburgh

## Collection Loans

See works from the Cleveland collection in exhibitions worldwide

*Winslow Homer's Empire State: Houghton Farm and Beyond*, Syracuse University Art Galleries, through October 11. Two Cleveland drawings are featured.

*Familiar Faces: Chuck Close in Ohio Collections*, Akron Art Museum through January 3. The show includes a painting, a photograph, and two drawings from the CMA.

*Titian, Tintoretto, Veronese: Rivals in Renaissance Venice*, Musée du Louvre, Paris, through January 4. Major Italian masters stand toe-to-toe thanks to international lenders including the CMA.

*Georgia O'Keeffe: Abstraction*, Whitney Museum of American Art, New York, through January 17. See Cleveland's painting *Morning Glory with Black*.